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ABSTRACT

Using audio documentaries as a teaching technique can serve two purposes: provide students with information on any subject and, in the process of producing tapes, introduce writing, listening, research, interviewing, and extemporaneous speaking experiences--all skills that students can later apply to other situations. The live-on-tape format requires a minimum of time, experience, equipment, and money. It can include field recordings that are usually location tapings of interviews, concerns, or sounds unique to a person, place, or animal. Field recordings not only help "interviewees" relax in their own environments and offer an opportunity to use natural sound, but also provide descriptions of locations that can themselves become part of the audio image. Live-on-tape productions require a minimum of one turntable, cassette deck, reel-to-reel recorder, microphone, amplifier, and pair of headphones. Field recording requires one or two cassette recorders with separate microphones. Once the recordings are made, a script can be written, narration recorded, and elements edited and interrecorded or spliced together. Writing for audio requires careful attention to punctuation and style to enhance the sense of conversation. If needed, local noncommercial radio stations may provide professional help and, when appropriate, may even broadcast the finished documentary. (Examples of audio documentary scripts are included.) (HTH)

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The Documentary: A Sound Idea

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We've heard so much recently about old-time radio and the "theatre of the imagination" that the phrase has become a cliché. Yet, audio tape, recording facilities, and creative energy can take us anywhere that our imaginations care to wander; from the high plains of Eastern New Mexico to the concert halls of Europe; and as we travel, we gather valuable information in an exciting, spontaneous, intimate way. In documentary format, audio creates subtle sound images that beckon. We follow, building pictures in our minds of people and places; environments and events. Audio documentaries enhance both class room lessons and student or teacher creativity. Yet, very often we ignore audio's possibilities in favor of the more popular video. This is unfortunate, for the radio documentary is truly a sound teaching idea that can serve two purposes.

First, it can be a teaching tool providing students with information on any subject, just as other teaching materials do. Second, a documentary can also serve as a teaching technique. By involving students in the process of producing tapes, instructors can not only introduce subject matter, but also writing, listening, research, interviewing, and extemporaneous speaking experiences; all skills that students can later apply to other situations. In this paper, I'd like to share some thoughts about production, writing, financing, and using sound documentaries in education. We will discuss production techniques, equipment purchase, writing for audio, working in a broadcast setting, and funding projects. Finally, we will examine benefits students get from documentaries both as a teaching tool and a teaching technique.

Discussing documentaries can be difficult. The term itself is hard to define. We might call documentaries non-fiction, usually dealing with real people and events, past and present. Yet we might also note that we sometimes use fictional forms, drama, sound, music, narration, poetry, and prose to

present our reality. Documentary's excitement lies in selecting these forms and blending them with the spontaneity of actual events to present an informational package.

The blending process can produce very simple or very complex programs, depending on subject matter, time, budget, and equipment constraints. But when we make a successful documentary, the results can be rewarding. We have two basic production approaches at our disposal: the first being live-on-tape, and the second being field recording. As teachers, we can use both techniques very effectively in the classroom to both enhance lessons and encourage student creativity.

When we first start to make documentaries, it is probably easiest to use the live-on-tape format, for we need a minimum of time, experience, equipment, and money to execute a program of this type. A home stereo with a phonograph, microphone, and tape recorder produces interesting tapes. A simple alternation between record, narration, and sound lends itself quite well to many subject areas and ability levels.

We can make live-on-tape programs by following a few basic steps. First, we must plan. What points do we wish made? How will we illustrate them? Where will we use narration, sound, music, or interview? In what order shall we use these, and how shall we interweave them? This last question is particularly important to the success of an audio documentary, for sound and word must always support each other. Look at the excerpt from this script entitled "Washington on the Delaware: Man, Myth, and Music". The show examined both the legend and fact about Washington and his greatness.

WASHINGTON'S MARCH sl b2 c1 (1:20)

WASHINGTON'S MARCH. ONE OF THE MANY PIECES WRITTEN FOR OR DEDICATED TO GEORGE WASHINGTON. ATTRIBUTED TO INVENTOR AND SIGNER

OF THE DECLARATION OF INDEPENDENCE, FRANCIS HOPKINS AND PLAYED ON AN 18th CENTURY PUMP ORGAN BY JAMES DARLING, ORGANIST AT BRETON PARISH CHURCH IN WILLIAMSBURG...WASHINGTON ENJOYED MUSIC BUT READILY ADMITTED IN A LETTER TO HIS FRIEND FRANCIS HOPKINS THAT HE COULD NEITHER SING NOR RAISE A SINGLE NOTE ON ANY INSTRUMENT. HOWEVER, HE KNEW THE VALUE OF INSPIRATIONAL MUSIC TO AN ARMY RESPONDING TO SIGNALS ON FIFE AND DRUM. AND HE FREQUENTLY ATTENDED THE THEATRE AND CONCERTS, WHERE HE MIGHT HAVE HEARD HIMSELF PRAISED AND EXPANDED INTO A LARGER-THAN-LIFE PERSON BY HIS FRIEND, FRANCIS HOPKINS. (1:00).

A TOAST sl bl c2 (1:45)

'Tis Washington's health, fill a bumper all around;
For he is our glory and pride;
Our arms shall in battle with conquest be crowned
Whilst virtue and he's on our side....(Gotsch, 1983).

The music presents Washington the great hero. The narration supports that idea, but also introduces one of his human qualities, a lack of musical talent, thus preparing us for later sections on his emotional make-up, his relationship to family, and his abilities as a general.

All audio tapes require some planning such as we have just seen, for juxtaposition of production elements and ideas. However, not all tapes demand the precise scripting in our example. We may write a brief outline of things we want to say, indicate at which points sounds come in and out, and execute our piece extemporaneously. Generally, the more complicated a production, the more precise the scripting to make sure all elements work together. Simple or complex, the more we preplan, the more easily we make the finished tape.

Once we have written the script, we produce our show from beginning to end. If we need to stop in the middle of taping, we use the pause button on most machines to go into and out of record without an annoying click. But in a live-on-tape situation, we produce in real time, spontaneously.

As we experiment with technology we find our equipment limitations, and we discover that even a home stereo can produce some fair mixes of sound and voice, and a fair intimacy with the listener. Audio is a very personal medium because it is conversational aural by nature.

Once we have executed some live-on-tape pieces, we may want to consider doing field recording. Usually, that entails taking a portable machine on location to tape something, probably an interview, concert, or sound unique to a place, animal, person, or object. Field recording techniques range from the complex required to produce symphony broadcasts for National Public Radio, to the simple needed for a student to interview his grandmother about life before satellites. Our production level depends on our needs, equipment, audio experience, and time or budget constraints.

For classroom projects, we will probably use a simple cassette recorder to interview resource people. We need to make sure we have an external microphone, that is one that plugs into the machine. We ought not to use the condensor microphone built into the recorder for two reasons: first, to get optimum sound, we need to place the microphone six to eight inches from a person's mouth. Otherwise, he/she will sound "off mic", or very hollow. If a tape machine is lying on a table, its condensor microphone is generally too far away from the speaker to be effective. Second, most inexpensive recorders have automatic gain control. When a loud sound occurs, the record volume drops. When a soft sound is made, the volume rises. If a loud sound follows

a soft one, the loud sound will record even louder because the volume will be up. Conversely, a soft sound following a loud one will record softer because the volume will be lowered. An external microphone can compensate for automatic gain somewhat, as we can place the microphone closer to or further from a sound source. Also, an external microphone can isolate the sounds we want to hear. Without an external microphone, the automatic gain control will adjust to the loudest sound around. Other room noise might overpower the sounds we want, thus ruining our recording and spoiling the wonderful advantages of on-location recording, of which there are three.

First, we can interview people in their own environments, where they are more comfortable. Relaxed guests tend to give better answers to questions.

Second, on-location work offers us a chance to use natural sound. I once interviewed a chemist as he did a lab experiment. While he described his actions, his instruments and tools rattled in the background. By carefully placing the microphone, I avoided overwhelming background noise, and the resulting clink of glassware added considerably to the program, by letting listeners imagine themselves in the lab or the experiment happened.

Field recording's third advantage is that we can use locations themselves as part of an audio image. Here are some excerpts from a documentary on the preservation of South Dakota prairies.

I'M WALKING THROUGH SOME GRASS THAT IS ABOUT KNEE-HIGH, AND SOME OF IT IS LIGHT BROWN OR BUFF-COLORED POKING THROUGH. AND IT'S VERY SOFT -- VERY THICK -- ALMOST LIKE A CARPET.....(Gotsch, 1982^a).

THERE'S WILD INDIAN GRASS OUT HERE -- SOMETIMES CALLED WILD SORGHUM -- THERE IS TANICAM -- AND A LITTLE FURTHER OVER THERE IS CORD GRASS THAT THE PIONEERS USED TO PUT THATCH ON THEIR SOD HOUSES...GOING ON DOWN THE PRAIRIE THAT IS MADE OF ALL KINDS OF GRASSES THICK AND THIN....(Gotsch, 1982^a).

Clearly, field-recording adds much to a sound portrait, and it is relatively easy to do with a simple cassette tape deck. However, we must plan location use carefully. If we research our subjects and select our interview questions, we can set mood and location elegantly and succinctly. Phrasing queries so that interviewees have to describe actions or surroundings gives optimum use of on-location recording. Knowing a subject lets us describe an event or scene extemporaneously, rendering the feeling of immediacy and involvement for the listener.

Once we have a field recording, we must return to school and do something with it. We have several options, again ranging from the simple being to complex. We might play the interview to stimulate class discussion. We may edit our tape down and play only relevant parts for our students. We might add narration, music, and sound effects to make a complete documentary. For example:

THE WORDS: THERE CAN NOT BE FOUND, SEARCH ALL THE WORLD O'ER,
HIS EQUAL IN VIRTUE AND FAME - DEPICT A MAN WHO IN 1778 WAS WELL ON
HIS WAY TO BECOMING FIRST IN WAR, FIRST IN PEACE, AND FIRST IN THE
HEARTS OF HIS COUNTRYMEN. BUT WHO WAS GEORGE WASHINGTON? WHAT
KIND OF MAN WOULD LEAD AN INEXPERIENCED, POORLY-TRAINED, BADLY-
EQUIPPED GROUP OF REBELS AGAINST ONE OF THE BEST ARMIES IN THE
WORLD? -- EASTERN NEW MEXICO UNIVERSITY HISTORY PROFESSOR
DR. FORREST WALKER

TAPE INSERT I INCUE: HE WAS VERY MUCH A HUMAN BEING AND A VERY INTERESTING ONE. AND ONE I THINK TO A LARGE EXTENT MISUNDERSTOOD BY THE AMERICAN PUBLIC.....

OUTCUE: ...WE ALL HAVE FEELINGS LIKE THIS. WE PORTRAY A MAN LIKE WASHINGTON AS ONE WHO WAS CARVED OUT OF STONE -- A MAN WHO DID NOT HAVE FEELINGS AND WAS WITHOUT FAULT. AND OF COURSE THIS IS SIMPLY NOT TRUE. (3:42).

WASHINGTON WAS A HUMAN BEING INVOLVED IN A VERY HUMAN DRAMA, DECADES IN THE MAKING. (:05).

TAPE INSERT II INCUE: ONE THING THAT HAD HAPPENED IN THE AMERICAN COLONIAL EXPERIENCE WAS THE PRACTICE OF MORE OR LESS RUNNING THEIR OWN AFFAIRS IN TERMS OF ECONOMICS AND POLITICS...

OUTCUE: ...THERE WAS A LARGE AMOUNT OF MISUNDERSTANDING. UNFORTUNATELY IN THE SENSE THAT IT CAUSED BLOODSHED. ON THE OTHERHAND, IT'S FORTUNATE BECAUSE IT LED TO OUR INDEPENDENCE. (3:48).

ALSO FORTUNATE FOR THE BURST OF MUSICAL CREATIVITY AMONG PATRIOTS. JOHN DICKENSON OF PENNSYLVANIA WROTE "LIBERTY SONG" IN 1768 TO THE TUNE OF "HEART OF OAK", WHICH ONCE PRAISED THE BRITISH NAVY. HE COMMENTED AT THE TIME, "I HAVE LONG RENOUNCED POETRY, BUT AS INDIFFERENT SONGS ARE VERY POWERFUL ON CERTAIN OCCASIONS, I VENTURE TO INVOKE THE MUSES." AN ANONYMOUS COMPOSER DID THE SAME. SETTING TO AN ENGLISH JIG A POEM "WHAT COURT HATH OLD ENGLAND". AND DR. JOSEPH WARREN STOLE THE MELODY OF THE FAMOUS "BRITISH GRENADIERS" IN 1770 FOR HIS "FREE AMERICA". (:39).

LIBERTY SONG WHAT A COURT HATH OLD ENGLAND FREE AMERICA
sl b3 cl, 2, 3. (4:25) (Gotsch 1983).

To interweave narration or other sound around interview requires some work before actually making the program. This work is called preproduction. We may want to edit the interview either electronically or mechanically. To edit electronically, we simply need two tape machines, one on which to play the original, and the other on which to recopy the portions we need.

To edit mechanically, we need an open reel machine, a splicing bar, splicing tape, a single-edged razor blade, and a china marking pencil. We should have a good, professional quality splice bar. Home splicing machines can cut tape in the wrong places. A good audio production handbook, such as Nisbett's The Technique of the Sound Studio, or Alten's Audio in Media (Alten, 1981) can answer questions concerning editing techniques. So can a lot of practice doing it!

After editing the interview, we write our narration and then produce the finished product. We can insert interviews by live-on-tape methods, as in the case of the program on Washington. We can also pre-record all elements of our presentation and splice them together, or electronically mix them onto a master tape. Aesthetically, each method offers a different effect. Live-on-tape gives the listener a sense of immediacy, of live conversation, because of timing and pacing irregularities inevitable in live production.

Pre-recording and mixing down or splicing gives a tightly-scripted, precisely-paced and timed, smoothly-read product. Pre-recording lacks the spontaneous delivery of live-on-tape, but offers total control over all production elements all the time.

Interviews are not the only on-location productions we can do. With a sound mixer and a few microphones, we can record school functions such as

concerts, plays, or aural readings. However, to do so requires some sophisticated knowledge of microphones. An audio production book and experimentation can help develop such expertise.

At this point, let's say a word about handling field microphones. Hold a live microphone firmly but lightly. Do not tap it or twist the cord. Use headphones when placing microphones, and above all, listen carefully to the reproduced sound. A sharp ear judges recording quality best. Make sure to connect all microphones into recorders tightly. Get to the location enough in advance to set up and test equipment. Strive for simplicity. Never use more microphones than necessary. Too many microphones distort sound quality, clutter the environment, and provide extra equipment to lose.

Hopefully equipment will not get lost, once purchased. When buying equipment, we first must consider quality and durability. If we opt for broadcast quality sound, we will probably spend thousands of dollars for a state-of-the-art studio. However, most schools do not need such an expensive set-up. For about \$1,000, we can get adequately sound equipment for both live-on-tape and field recording.

Live-on-tape productions require a minimum of one turntable, one cassette deck, one reel-to-reel machine, one microphone, one amplifier, and a pair of headphones. Ideally, we should have a small sound mixer and some speakers as well. We will also need cables, connectors, and microphone stands.

For field recording, we will probably want a couple of sturdy cassette recorders, which we can get for \$50.00. We should plan on spending perhaps \$20 to \$50 each for external microphones for our machines. A microphone for picking up music is a little more expensive, probably around \$85.00. We will need a minimum of two. An audio mixer will cost around \$150.00.

Generally, the more expensive the equipment, the more use options we have, and the better sound quality. So when purchasing equipment, we must carefully consider present and future plans for executing sound ideas. (Morgan, 1983)

We will also need editing supplies. Even if we do not do field recording, we may need to repair, shorten, or lengthen tapes. A splice bar costs about \$20.00. Thirty dollars buys enough professional splicing tape to last a school system quite a while.

There are several good catalogues for audio equipment. We can pick up one at Radio Shack for the less expensive equipment. If we opt for broadcast quality we can write to the following companies for literature: Full Compass, 6729 Seybald Rd., Madison, Wisconsin 53719 (1-800-356-5844), or Crouse-Kimzey Company, 3607 W. Vickery, Fort Worth, Texas 76107 (1-800-43302105). (Morgan, 1983)

Once we have the equipment, a production idea, and field recordings, we must write the script. The narration sets mood, location and focus, as well as indicates juxtaposition of production elements. It also provides leads into and bridges across ideas.

The key to good audio writing is keeping narration conversational. That begins with short sentences, probably a maximum of twenty words. Brevity allows announcers to properly inflect to indicate syntax as well as to breathe with natural pauses, such as commas, semi-colons, or periods. Economical sentences also allow people listening to easily follow with the producer's thoughts on first hearing.

Grammatically, the simple sentence makes the elegant building block of audio writing. Consider: "John hit the ball." The verb easily changes to whacked, socked, smacked, tapped, poked, or walloped, depending on the

hitter's action. The direct object easily changes to baseball, football, golf ball, or tennis ball. A simple adverb or adjective further describes action while keeping the sentence concise. "John Smacked the brown ball hard." "John tapped the pitch lightly." Prepositional phrases and indirect objects slip easily into the construction of the simple sentence. "John tossed the ball to me." "John tossed me the ball."

The simple sentence can expand and change. Adding a dependent clause creates a complex sentence that further describes the action. "With a crack, John belted Gary's fastball." Remove the dependent clause and combine two simple sentences, and we have a compound sentence. "John walloped Gary's fastball, and it soared high against the sun." Finally, add a dependent clause to both of those and we have a compound-complex sentence. "John walloped Gary's fastball, and over the fence it soared, higher and higher against the sun." A word of caution about complex or compound-complex sentences; they become easily long and involved; therefore sometimes inappropriate for audio. As a general rule, we should avoid such constructions because they may be difficult to understand on first hearing. However, we can use short compound or compound-complex sentences effectively.

Besides sentence structures, other grammatical elements such as voice and person, become important to good broadcast writing. Use the active, not the passive voice. Do not say "The phone was answered by my father." Say instead, "My father answered the phone." Active voice keeps sentences focused and succinct. Passive voice adds words. Further, do not separate subject and verb with long clauses. Avoid "My father, who was sitting near the phone, picked up the receiver." Avoid long which, where, and who clauses. One can lead to two, and two can multiply faster than a math whiz with a computer.

Not only voice, but also person greatly affects broadcast writing. Use the conversational "I", you, we, my, your, and our where ever possible. These words lend intimacy to narration because they make the listener feel as though we were speaking directly to him/her. We can also use the narrative "he/she/they" if we need distance between us and the action or discussion.

Use eliptic writing when possible. For example, semi-colons can replace conjunctions and warn announcers to inflect as though a conjunction were present. "John smacked the fastball; over the fence it flew." Sometimes we can eliminate prepositional phrases or parts of commands when we write elliptically. "You come with me, now," becomes "Come with me now," or "Come on, now," or "Come -- now," or "Come." Of course, we must be careful not to clip too many words. We may change the meaning, or lose the sense of the sentence in the process. We write elliptically only to eliminate unnecessary words.

When writing for audio, elliptically or not, we use punctuation. Generally, we use it a little differently than we would for a theme or report. We try to avoid unnecessary clutter, such as quotation marks, which can distract the eye from what we were trying to read. We use periods only at the end of a sentence and never to abbreviate a title or name. A period tells an announcer to inflect downward and to stop reading. Periods in words such as "Mr." or "Dr." might confuse him/her into thinking he/she has hit a pause. We use commas as we would for print; they signal a reader to pause briefly and either to inflect slightly upward, or to stay at the pitch. Semi-colons indicate a longer pause than commas but not the full stops of periods. Semi-colons also signal ask readers to inflect as if a conjunction were present. Semi-colons can string together sentence fragments or short, simple sentences into conversational flow.

We generally use upper case letters to write narration, and we do not underline titles as we would for print. Announcers use underlining to remind themselves to inflect certain phrases.

Finally, we must remember to keep our words conversational. How many people use three, four, or five-syllable words regularly? Obviously not too many of us. Therefore, we should not use them for broadcast writing. We might also consider using an occasional sentence fragment. After all, when we speak, we do not always use complete sentences. Periods and semi-colons will guide the announcer through inflection of sentence fragments. We should also use aliteration, rhyme, rhythm, and repetition of sound to help create effective images. Above all, we should read copy aloud as we write it, and listen to ourselves. Only then will we know whether we have created acceptable narration.

Here are some examples of narration. Try reading them aloud.

A POTPOURRI IS AN ANTHOLOGY -- A COLLECTION OF SOMETIMES INCONGRUOUS ELEMENTS; AND WHEN IT IS CLASSICAL POTPOURRI, IT CAN BE ANYTHING FROM A DISCUSSION OF THE HISTORY OF THE ORCHESTRA TO AN EVENING OF ELECTRIC LISTENING. BECAUSE CLASSICAL POTPOURRI IS ABOUT THE IDEAS: THE HISTORY: THE PHILOSOPHY: THE TECHNOLOGY: THE INSTRUMENTS: THE COMPOSERS THAT MAKE UP THAT FIFTEEN-HUNDRED-YEAR-OLD HODGPODGE: THAT SPONTANEOUS SPIRIT: THAT CALCULATED CREATIVITY WE CALL CLASSICAL MUSIC. I'M CONNIE GOTSCH. AND THIS IS CLASSICAL POTPOURRI. (Gotsch, 1983).

WE AMERICANS! A MOBILE PEOPLE WE ARE, FOLLOWING RAILROADS WEST, SEARCHING FOR FREEDOM. YET WE HAVE BUILT HUNDREDS OF SMALL COMMUNITIES WHERE WE HAVE ROOTED OURSELVES, AND ESTABLISHED OUR IDENTITIES IN TIME AND PLACE. FROM AROUND THE WORLD, AND FROM MANY BACKGROUNDS, WE HAVE GATHERED TO WORK OUT PERSONAL VERSIONS OF THE AMERICAN DREAM -- A DREAM REFLECTED IN THE HISTORY OF MANY COMMUNITIES ALONG THE RAILROAD -- LIKE DE SMET, SOUTH DAKOTA.....(Gotsch, 1982b).

Narration does many things for a documentary. It focuses ideas, provides transitions between elements; sets locale, mood, and attitude; and provides additional information not included in interview, sound or music. Here's an example of focusing a program.

SOMETIMES, A NON-MUSICAL EVENT INSPIRES MUSIC. MUSIC THAT EXPANDS THE EVENT BEYOND HUMAN TO MYTHOLOGICAL PROPORTIONS. AN EVENT LIKE GENERAL GEORGE WASHINGTON'S CHRISTMAS CROSSING OF THE DELAWARE TO ROUTE THE HESSIAN TROOPS AT TRENTON, NEW JERSEY IN 1776.

TONIGHT, WE WILL DISCOVER THE REALITY OF THE EVENT WITH EASTERN NEW MEXICO UNIVERSITY'S DR. FORREST WALKER, HISTORY PROFESSOR AND ASSISTANT DEAN OF THE COLLEGE OF ARTS AND SCIENCE. AND WE WILL HEAR THE MYTH -- IN MUSIC OF THE TIME. RECORDED IN COLONIAL WILLIAMSBURG'S BRETON PARISH CHURCH AND IN THE BALLROOM OF THE GOVERNOR'S PALACE. WASHINGTON ON THE DELAWARE; MAN; MYTH; AND MUSIC. (Gotsch, 1983).

Here's a transitional line between two unconnected thoughts -- railroads and religion.

THE WHITE SMOKE FROM A LOCOMOTIVE REPRESENTED ONE PART OF THE AMERICAN DREAM. THE SEARCH FOR FREEDOM. THE WHITE SPIRES OF A CHURCH REFLECTED ANOTHER PART OF THE SAME DREAM. THE NEED TO ESTABLISH LASTING RELATIONSHIPS. NELSON RECALLED DE SMET CHURCH ACTIVITIES. (Gotsch, 1982b).

Narration can also succinctly describe feelings, places, and attitudes as well as set action and locale.

THAT WAS CLAY JENKINSON, MODERATOR OF CHAUTAUQUA '81. A REVIVAL BY HUMANITIES SCHOLARS OF ONE OF THE OLDEST FORMS OF ADULT EDUCATION IN AMERICA. HOW GROWNUPS AND CHILDREN OF THE EARLY 20th CENTURY SCRAMBLED TO GET READY FOR CHAUTAUQUA! FOR GENERATIONS, THEY PACKED THEIR BEST CLOTHES AND GATHERED AT THE CHAUTAUQUA CAMP. THEIR ONCE-IN-A-SUMMER CHANCE HAD COME. THEY WOULD SEE THE EVENTS AND HEAR THE ISSUE-MAKERS THAT AFFECTED THEIR LIVES. AND THEN, RADIO! AUTOMOBILES! DEPRESSION! THE CHAUTAUQUA PAVILLIONS EMPTIED. THEY HAD NO MORE PLACE IN OUR LIVES. SO MY GENERATION NEVER HAD THE CHANCE TO LISTEN TO A LECTURE IN A COOL, AIRY TENT TRIMMED WITH HOT WHITE LIGHTS GLOWING AGAINST A ROYAL BLUE SUMMER SKY. THAT IS UNTIL THE LATE 1970's WHEN THE NORTH DAKOTA HUMANITIES COUNCIL REDISCOVERED A USE FOR CHAUTAUQUA. (Gotsch, 1982c).

HOW ATTENTIVE THEY (CHAUTAUQUA GOERS) MUST HAVE BEEN. DID THEY TREMBLE WHEN WILLIAM JENNINGS BRYAN STEPPED ON STAGE, AS I DID WHEN I SAW THE FIRST ASTRONAUT STEP ONTO THE MOON? THEY PROBABLY TREMBLED HARDER. THE ASTRONAUT MUST HAVE BEEN DWARFED BY THE

21-INCH SCREEN AND THE NETWORK TIME SLOT. AND THE VERY PACE OF OUR LIVES. (Gotsch, 1982,c).

EVERYBODY IN THE TENT WAS HAVING FUN. A WOMAN TOLD A LITTLE BOY ABOUT ATTENDING AN ORIGINAL CHAUTAUQUA. TWO TEENAGED GIRLS GIGGLED WITH EARLY SUMMER VACATION GLEE AS THEY WAITED TO SEE WHAT A CHAUTAUQUA WAS. AND THEN, CLAY JENKINSON CLIMBED TO THE STATE. IN WHITE SUIT, WAISTCOAT, AND RUFFLED SHIRT; BLACK STRING-TIE AND WHITE HAT, HE TRANSFORMED THE SIMPLE DESK AND CHAIR BEHIND HIM INTO THE OFFICE TO A. T. PACKARD, THE HONEST-TO-GOODNESS 19th CENTURY JOURNALIST HE PORTRAYED. (Gotsch, 1982c).

Obviously, narration makes a documentary, but only if it is organized and scripted properly. We sometimes need complex scripts with incues, outcues, timings, record numbers, band cuts, song names, and the like. At other times, a simple list or outline of the order of our show is necessary. Generally, the more people involved in production, the more precise a script they need. Further, the more elements a show has, the more carefully we must script to keep all the elements ordered.

If we were doing a complicated production, we may need expertise or equipment beyond our means. At this point, we can seek professional help from local non-commercial radio station managers. Many times, the issues we cover in the classroom may also be important, or of interest to the public. In that case, we might be able to talk a local station manager into letting us use his facilities and equipment to produce a tape which he will also air. I have done this successfully at three public radio stations in Illinois, South Dakota, and New Mexico . All were noncommercial National Public Radio Affiliates. All three station managers willingly let me choose my own subject

matter, commensurate, of course, with their programming policies. In Illinois, the manager sent many programs to NPR, so I had to broaden my subject for possible national distribution. In South Dakota, the manager did not choose to send pieces to NPR, so my work took on a more local focus. In New Mexico, I am not doing documentaries at all. Rather, I am combining documentary elements with a classical music record show.

If we decide to do a full-scale production with a radio station or with our own school, funding can be a problem. While audio is a relatively inexpensive medium, tape costs still add up. We may need outside monetary sources to complete our project. Local and state arts and humanities councils can be an ideal place to hunt for support. Many such agencies give mass media grants. Others will fund programs if they are used for other purposes, as well as class or broadcast. For example, the South Dakota Council on the Humanities funded my documentaries about small town life in the state. The local public radio station aired them. Also, one of South Dakota State University's history professors took the tapes to town meetings and schools to stimulate discussion of the future of small communities in the area.

Grant forms are usually easy to fill out. However, they require careful idea development. Further, we must make sure our projects fall within the guidelines the granting agency uses to award money. Before we begin to write a grant, we must find out what agencies offer us the best possibilities. Local public libraries probably have information on granting agencies. So do journals, such as The Chronicle of Higher Education. Universities usually have staff member knowledgeable about grant writing, who might be willing to help find money.

By the time we conceive an idea for a program, fund it, research it, write it, and finally produce a documentary, we have invested a great deal of time in a project. We might wonder what students will get from listening to an audio tape. At the very least they will get a lesson presented in a different and hopefully exciting way. But the real benefit to students of documentary making is getting them involved in the project. At that point, several things happen. First, people develop listening skills in a hurry. Producers have to judge recording quality and proper sound juxtaposition. They learn to think aurally; to ask themselves what sounds, and words can combine to make images. As they work with sound, they become aware of its subtle nuances. This awareness makes them better able to listen to any sound. The ramifications for teaching listening skills are enormous.

Producing documentaries can also make students better consumers of commercial radio messages, including advertising. If they understand how to create images with sound, they will be able to better evaluate the information they get from radio.

Students can also develop research, writing, planning, and interpersonal skills while collaborating on projects. Learning to describe events and surroundings on the spot can lead to good extemporaneous speaking skills.

Producing tapes can stretch the creative imagination as it teaches writing, word usage, or grammar. Because so many subject areas lend themselves to audio production, interdisciplinary projects can develop between teachers, among students, or between teachers and students. This, in turn, can lead students to better understand relationships of subjects they study.

We can think of many uses for the audio documentary. Our creative imaginations can produce wonders, despite technical limitations. The more we produce audio, the more we can see it as a sound idea for classroom use.

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